



Cambridge IGCSE™

DRAMA

0411/11

Paper 1 Written Examination

May/June 2023

MARK SCHEME

Maximum Mark: 80

Published

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge International will not enter into discussions about these mark schemes.

Cambridge International is publishing the mark schemes for the May/June 2023 series for most Cambridge IGCSE, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

This document consists of **11** printed pages.

Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently, e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

GENERIC MARKING PRINCIPLE 5:

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

Question	Answer	Marks				
1	<p>Read LANYON's speech between line 283 ['It is because you are grieving ...'] and line 297 ['... appropriate to your skills.']. Identify <u>one</u> appropriate acting technique and say how you would use it in this speech.</p> <p>One of the play's main themes is the empowerment of women. This is a key moment in the action where HARRIET JEKYLL is denied membership of the Royal Society of Scientists to carry on the work of her late husband Henry Jekyll. Allow one mark for any appropriate acting technique and a second mark for how it would be used.</p> <table border="1"> <tr> <td>A suggestion of an appropriate acting technique.</td> <td>1 Mark</td> </tr> <tr> <td>A statement as to how this technique would be used.</td> <td>1 Mark</td> </tr> </table>	A suggestion of an appropriate acting technique.	1 Mark	A statement as to how this technique would be used.	1 Mark	2
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2	<p>Read Scene Four [lines 125–171]. Give <u>one</u> different piece of performance advice to <u>each</u> of the actors playing GERTRUDE, IDA and MARTHA.</p> <p>HATTIE JEKYLL's three friends GERTRUDE, IDA and MARTHA appear in Scene Four. The three pieces of performance advice should relate to different aspects of performance. Credit appropriate suggestions.</p> <p>Allow credit for three appropriate suggestions: one per character. Each piece of advice must be different.</p> <p>Candidates are not expected to explain reasons for their suggestions.</p> <table border="1"> <tr> <td>A piece of performance advice for the actor playing GERTRUDE.</td> <td>1 Mark</td> </tr> <tr> <td>A different piece of performance advice for the actor playing IDA.</td> <td>1 Mark</td> </tr> <tr> <td>A different piece of performance advice for the actor playing MARTHA.</td> <td>1 Mark</td> </tr> </table>	A piece of performance advice for the actor playing GERTRUDE.	1 Mark	A different piece of performance advice for the actor playing IDA.	1 Mark	A different piece of performance advice for the actor playing MARTHA.	1 Mark	3
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3	<p>You have been cast in the role of HARRIET JEKYLL. How would you play her transformation into LADY HYDE in Scene Eight [lines 298–339]?</p> <p>The scene follows immediately from JEKYLL's failure to be elected to the Royal Society of Scientists. It is in this scene that she transforms from JEKYLL to LADY HYDE. There is enormous potential for dramatising the transformation. Once it has taken effect there needs to be highly disciplined physicality.</p> <table border="1"> <tr> <td>Band 1</td> <td>A detailed discussion of how to present the transformation of HARRIET JEKYLL.</td> <td>4–5 marks</td> </tr> <tr> <td>Band 2</td> <td>A broad explanation of how to present the transformation of HARRIET JEKYLL.</td> <td>2–3 marks</td> </tr> <tr> <td>Band 3</td> <td>A general description of HARRIET JEKYLL's character.</td> <td>1 mark</td> </tr> <tr> <td>Band 4</td> <td>No creditable response.</td> <td>0 marks</td> </tr> </table>	Band 1	A detailed discussion of how to present the transformation of HARRIET JEKYLL.	4–5 marks	Band 2	A broad explanation of how to present the transformation of HARRIET JEKYLL.	2–3 marks	Band 3	A general description of HARRIET JEKYLL's character.	1 mark	Band 4	No creditable response.	0 marks	5
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4	<p>Read the passage from line 55 ['Who would want to kill Henry?'] to line 115 ['This glass has seen some strange things.']. As an actor playing UTTERSON, how would you vary the pace of your performance to create dramatic impact in this passage?</p> <p>There is some historic friendship between UTTERSON and HARRIET JEKYLL but here it is awkward because of UTTERSON's role in investigating the possibility that Henry Jekyll was murdered. UTTERSON suggests that HARRIET JEKYLL may have been involved in her death. There is considerable scope to vary the pace of the performance in this extract.</p> <table border="1"> <tr> <td>Band 1</td> <td>A detailed discussion of how to vary pace, supported by close reference to the passage.</td> <td>4–5 marks</td> </tr> <tr> <td>Band 2</td> <td>A broad explanation of how to vary pace, supported by some reference to the passage.</td> <td>2–3 marks</td> </tr> <tr> <td>Band 3</td> <td>A general description of pace in the passage.</td> <td>1 mark</td> </tr> <tr> <td>Band 4</td> <td>No creditable response.</td> <td>0 marks</td> </tr> </table>	Band 1	A detailed discussion of how to vary pace, supported by close reference to the passage.	4–5 marks	Band 2	A broad explanation of how to vary pace, supported by some reference to the passage.	2–3 marks	Band 3	A general description of pace in the passage.	1 mark	Band 4	No creditable response.	0 marks	5
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5	<p>Write about how you would use design elements to stage Scene Six, The Laboratory.</p> <p>The scene is set in the laboratory and there are many indications in the text that could inspire the designs suggested. These include: igniting a flame, notes and equations on the wall, a range of appropriate props. In terms of lighting, candidates might suggest mysterious lighting as well as sound effects of hissing vials. Allow credit for thought-out ideas that show a clear sense of purpose and close reference to the text.</p> <p>Annotated diagrams are acceptable.</p> <table border="1" data-bbox="304 651 1326 1010"> <tbody> <tr> <td data-bbox="304 651 437 748">Band 1</td> <td data-bbox="437 651 1158 748">A practical understanding of design supported by detailed reference to the scene.</td> <td data-bbox="1158 651 1326 748">4–5 marks</td> </tr> <tr> <td data-bbox="304 748 437 844">Band 2</td> <td data-bbox="437 748 1158 844">Some understanding of design supported by one or two workable suggestions.</td> <td data-bbox="1158 748 1326 844">2–3 marks</td> </tr> <tr> <td data-bbox="304 844 437 940">Band 3</td> <td data-bbox="437 844 1158 940">Generally identifies some design possibilities in the scene.</td> <td data-bbox="1158 844 1326 940">1 mark</td> </tr> <tr> <td data-bbox="304 940 437 1010">Band 4</td> <td data-bbox="437 940 1158 1010">No creditable response.</td> <td data-bbox="1158 940 1326 1010">0 marks</td> </tr> </tbody> </table>	Band 1	A practical understanding of design supported by detailed reference to the scene.	4–5 marks	Band 2	Some understanding of design supported by one or two workable suggestions.	2–3 marks	Band 3	Generally identifies some design possibilities in the scene.	1 mark	Band 4	No creditable response.	0 marks	5
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6	<p>How would you direct Scenes Nine <u>and</u> Ten to create a contrast of mood and atmosphere between them?</p> <p>This is a sizeable passage and candidates should state the ways in which they would contrast the mood and atmosphere in each scene. Scene Nine is frenetic and dynamic and focuses on LADY HYDE, representing the empowerment of women and release from social conventions. Scene Ten is more low-key and portrays the calmer character of HARRIET JEKYLL.</p> <table border="1" data-bbox="304 551 1326 1240"> <tbody> <tr> <td data-bbox="304 551 435 685">Band 1</td> <td data-bbox="435 551 1134 685">Offers insight into the passage and provides a detailed and perceptive discussion of how to direct the scenes.</td> <td data-bbox="1134 551 1326 685">9–10 Marks</td> </tr> <tr> <td data-bbox="304 685 435 819">Band 2</td> <td data-bbox="435 685 1134 819">Offers some insight into the passage and provides a range of practical ideas of how to direct the scenes.</td> <td data-bbox="1134 685 1326 819">7–8 Marks</td> </tr> <tr> <td data-bbox="304 819 435 954">Band 3</td> <td data-bbox="435 819 1134 954">Offers understanding of the passage and provides some specific examples of how to direct the scenes.</td> <td data-bbox="1134 819 1326 954">5–6 Marks</td> </tr> <tr> <td data-bbox="304 954 435 1088">Band 4</td> <td data-bbox="435 954 1134 1088">Offers some understanding of the passage and provides some simple suggestions of how to direct the scenes.</td> <td data-bbox="1134 954 1326 1088">3–4 Marks</td> </tr> <tr> <td data-bbox="304 1088 435 1178">Band 5</td> <td data-bbox="435 1088 1134 1178">Offers basic understanding of the scenes and general comments.</td> <td data-bbox="1134 1088 1326 1178">1–2 Marks</td> </tr> <tr> <td data-bbox="304 1178 435 1240">Band 6</td> <td data-bbox="435 1178 1134 1240">No creditable response.</td> <td data-bbox="1134 1178 1326 1240">0 Marks</td> </tr> </tbody> </table>	Band 1	Offers insight into the passage and provides a detailed and perceptive discussion of how to direct the scenes.	9–10 Marks	Band 2	Offers some insight into the passage and provides a range of practical ideas of how to direct the scenes.	7–8 Marks	Band 3	Offers understanding of the passage and provides some specific examples of how to direct the scenes.	5–6 Marks	Band 4	Offers some understanding of the passage and provides some simple suggestions of how to direct the scenes.	3–4 Marks	Band 5	Offers basic understanding of the scenes and general comments.	1–2 Marks	Band 6	No creditable response.	0 Marks	10
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7	<p>As an actor, explain how you would perform <u>two</u> of GRANDPA's speeches from different parts of the play, showing his struggle to cope with change.</p> <p>Make close reference to specific lines from the extract in your answer.</p> <p>The role of GRANDPA is central to the play. He has built up the kopitiam over several years and represents past traditions. He is at opposite extremes to his grandson, Jia Cai, who has no emotional attachment to the kopitiam and feels it should move with the times. Candidates should select two speeches from different parts of the play. These are likely to show some difference in outlook or tone or pace.</p> <p>Allow credit for all suggestions that can be supported by reference to the text.</p> <table border="1" data-bbox="304 752 1326 1408"> <tbody> <tr> <td data-bbox="304 752 437 882">Band 1</td> <td data-bbox="437 752 1134 882">Shows insight into the role and provides a detailed and perceptive discussion of how to perform two speeches.</td> <td data-bbox="1134 752 1326 882">9–10 Marks</td> </tr> <tr> <td data-bbox="304 882 437 1012">Band 2</td> <td data-bbox="437 882 1134 1012">Shows some insight into the role, and offers a range of practical ideas of how to perform two speeches.</td> <td data-bbox="1134 882 1326 1012">7–8 Marks</td> </tr> <tr> <td data-bbox="304 1012 437 1142">Band 3</td> <td data-bbox="437 1012 1134 1142">Shows understanding of the role and provides some specific examples of how to perform two speeches.</td> <td data-bbox="1134 1012 1326 1142">5–6 Marks</td> </tr> <tr> <td data-bbox="304 1142 437 1245">Band 4</td> <td data-bbox="437 1142 1134 1245">Shows some understanding of the role and provides simple performance suggestions.</td> <td data-bbox="1134 1142 1326 1245">3–4 Marks</td> </tr> <tr> <td data-bbox="304 1245 437 1348">Band 5</td> <td data-bbox="437 1245 1134 1348">Shows basic understanding of the role and a general comment on playing it.</td> <td data-bbox="1134 1245 1326 1348">1–2 Marks</td> </tr> <tr> <td data-bbox="304 1348 437 1408">Band 6</td> <td data-bbox="437 1348 1134 1408">No creditable response.</td> <td data-bbox="1134 1348 1326 1408">0 Marks</td> </tr> </tbody> </table>	Band 1	Shows insight into the role and provides a detailed and perceptive discussion of how to perform two speeches.	9–10 Marks	Band 2	Shows some insight into the role, and offers a range of practical ideas of how to perform two speeches.	7–8 Marks	Band 3	Shows understanding of the role and provides some specific examples of how to perform two speeches.	5–6 Marks	Band 4	Shows some understanding of the role and provides simple performance suggestions.	3–4 Marks	Band 5	Shows basic understanding of the role and a general comment on playing it.	1–2 Marks	Band 6	No creditable response.	0 Marks	10
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8	<p>Suggest a suitable set design for a production of this play and explain how it could be used by the performers.</p> <p>Decisions need to be made about a location for the contemporary setting in the Kopitiam and also for the memory sequences. Design proposals may attempt to capture traditional Malay/Singaporean influences and other cultural references in the text. A clearly labelled diagram</p> <table border="1" data-bbox="304 517 1326 1839"> <tbody> <tr> <td data-bbox="304 517 1118 786"> <p><i>Shows a sophisticated practical understanding of design considerations</i></p> <ul style="list-style-type: none"> A comprehensive and effective discussion of set design and how it could be used by the performers. Excellent, practical suggestions, applied with sustained and detailed reference to the extract. </td> <td data-bbox="1118 517 1326 786"> <p>Band 1 13–15 Marks</p> </td> </tr> <tr> <td data-bbox="304 786 1118 1021"> <p><i>Shows detailed practical understanding of design considerations</i></p> <ul style="list-style-type: none"> An assured and mainly effective discussion of set design and how it could be used by the performers. Practical suggestions, with consistently appropriate reference to the extract. </td> <td data-bbox="1118 786 1326 1021"> <p>Band 2 10–12 Marks</p> </td> </tr> <tr> <td data-bbox="304 1021 1118 1294"> <p><i>Shows broad understanding of design considerations</i></p> <ul style="list-style-type: none"> A generalised explanation of how to approach issues of set design and how it could be used by the performers. Typically, this band should be used for candidates who respond only with a diagram Some practical suggestions, with some appropriate references to the extract. </td> <td data-bbox="1118 1021 1326 1294"> <p>Band 3 7–9 Marks</p> </td> </tr> <tr> <td data-bbox="304 1294 1118 1568"> <p><i>Shows partial understanding of design considerations</i></p> <ul style="list-style-type: none"> An uneven explanation of how to approach issues of set design. A narrow range of practical suggestions, with occasional reference to the extract. A response which lists set design ideas and/or suggestion for props/dressing only </td> <td data-bbox="1118 1294 1326 1568"> <p>Band 4 4–6 Marks</p> </td> </tr> <tr> <td data-bbox="304 1568 1118 1738"> <p><i>Shows limited understanding of design considerations</i></p> <ul style="list-style-type: none"> A confused, incomplete or narrative description of how issues of set design. Minimal suggestions of how to approach the extract. </td> <td data-bbox="1118 1568 1326 1738"> <p>Band 5 1–3 Marks</p> </td> </tr> <tr> <td data-bbox="304 1738 1118 1839"> <p>No creditable response.</p> </td> <td data-bbox="1118 1738 1326 1839"> <p>Band 6 0 Marks</p> </td> </tr> </tbody> </table>	<p><i>Shows a sophisticated practical understanding of design considerations</i></p> <ul style="list-style-type: none"> A comprehensive and effective discussion of set design and how it could be used by the performers. Excellent, practical suggestions, applied with sustained and detailed reference to the extract. 	<p>Band 1 13–15 Marks</p>	<p><i>Shows detailed practical understanding of design considerations</i></p> <ul style="list-style-type: none"> An assured and mainly effective discussion of set design and how it could be used by the performers. Practical suggestions, with consistently appropriate reference to the extract. 	<p>Band 2 10–12 Marks</p>	<p><i>Shows broad understanding of design considerations</i></p> <ul style="list-style-type: none"> A generalised explanation of how to approach issues of set design and how it could be used by the performers. Typically, this band should be used for candidates who respond only with a diagram Some practical suggestions, with some appropriate references to the extract. 	<p>Band 3 7–9 Marks</p>	<p><i>Shows partial understanding of design considerations</i></p> <ul style="list-style-type: none"> An uneven explanation of how to approach issues of set design. A narrow range of practical suggestions, with occasional reference to the extract. A response which lists set design ideas and/or suggestion for props/dressing only 	<p>Band 4 4–6 Marks</p>	<p><i>Shows limited understanding of design considerations</i></p> <ul style="list-style-type: none"> A confused, incomplete or narrative description of how issues of set design. Minimal suggestions of how to approach the extract. 	<p>Band 5 1–3 Marks</p>	<p>No creditable response.</p>	<p>Band 6 0 Marks</p>	15
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9	<p>As a director, how would you stage the section from line 281 [<i>‘Back to the present.</i>’] to the end of the extract to show the conflict between modern and traditional ways of life?</p> <p>Candidates should take a directorial focus rather than merely describing the play. There is a wide range of cultural references in the extract from which candidates may select. Directing may focus on working with the actors or other ways of suggesting the conflict between tradition and modernity, such as sound, atmosphere, costume, pacing.</p> <table border="1" data-bbox="304 584 1326 1731"> <tbody> <tr> <td data-bbox="304 584 1118 824"> <p><i>Shows a sophisticated practical understanding of how to stage the extract</i></p> <ul style="list-style-type: none"> • A comprehensive and effective discussion of how to direct the extract to highlight the conflict. • Excellent, practical suggestions, with sustained and detailed reference to the extract. </td> <td data-bbox="1118 584 1326 824"> <p>Band 1 13–15 Marks</p> </td> </tr> <tr> <td data-bbox="304 824 1118 1064"> <p><i>Shows detailed practical understanding of how to stage the extract</i></p> <ul style="list-style-type: none"> • An assured and mainly effective discussion of how to direct the extract to highlight the conflict. • Practical suggestions, with consistently appropriate reference to the passage. </td> <td data-bbox="1118 824 1326 1064"> <p>Band 2 10–12 Marks</p> </td> </tr> <tr> <td data-bbox="304 1064 1118 1263"> <p><i>Shows broad understanding of how to stage the extract</i></p> <ul style="list-style-type: none"> • A competent explanation of how to direct the extract with some focus on the conflict. • Some practical suggestions, with some appropriate reference to the extract. </td> <td data-bbox="1118 1064 1326 1263"> <p>Band 3 7–9 Marks</p> </td> </tr> <tr> <td data-bbox="304 1263 1118 1462"> <p><i>Shows partial understanding of how to stage the extract</i></p> <ul style="list-style-type: none"> • A variable, sometimes unconvincing, explanation of how to direct the extract. • A narrow range of practical suggestions, with occasional reference to the extract. </td> <td data-bbox="1118 1263 1326 1462"> <p>Band 4 4–6 Marks</p> </td> </tr> <tr> <td data-bbox="304 1462 1118 1639"> <p><i>Shows limited understanding of how to stage the extract</i></p> <ul style="list-style-type: none"> • A confused, incomplete or narrative description of how to direct the play. • Minimal suggestions of how to approach the extract. </td> <td data-bbox="1118 1462 1326 1639"> <p>Band 5 1–3 Marks</p> </td> </tr> <tr> <td data-bbox="304 1639 1118 1731"> <p>No creditable response.</p> </td> <td data-bbox="1118 1639 1326 1731"> <p>Band 6 0 Marks</p> </td> </tr> </tbody> </table>	<p><i>Shows a sophisticated practical understanding of how to stage the extract</i></p> <ul style="list-style-type: none"> • A comprehensive and effective discussion of how to direct the extract to highlight the conflict. • Excellent, practical suggestions, with sustained and detailed reference to the extract. 	<p>Band 1 13–15 Marks</p>	<p><i>Shows detailed practical understanding of how to stage the extract</i></p> <ul style="list-style-type: none"> • An assured and mainly effective discussion of how to direct the extract to highlight the conflict. • Practical suggestions, with consistently appropriate reference to the passage. 	<p>Band 2 10–12 Marks</p>	<p><i>Shows broad understanding of how to stage the extract</i></p> <ul style="list-style-type: none"> • A competent explanation of how to direct the extract with some focus on the conflict. • Some practical suggestions, with some appropriate reference to the extract. 	<p>Band 3 7–9 Marks</p>	<p><i>Shows partial understanding of how to stage the extract</i></p> <ul style="list-style-type: none"> • A variable, sometimes unconvincing, explanation of how to direct the extract. • A narrow range of practical suggestions, with occasional reference to the extract. 	<p>Band 4 4–6 Marks</p>	<p><i>Shows limited understanding of how to stage the extract</i></p> <ul style="list-style-type: none"> • A confused, incomplete or narrative description of how to direct the play. • Minimal suggestions of how to approach the extract. 	<p>Band 5 1–3 Marks</p>	<p>No creditable response.</p>	<p>Band 6 0 Marks</p>	15
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<p>No creditable response.</p>	<p>Band 6 0 Marks</p>													

Question	Answer		Marks
10	Explain how you created well-rounded characters as you worked on your stimulus.		10
	Band 1	A detailed and perceptive discussion of the creation of the characters supported by a range of carefully considered examples.	9–10 Marks
	Band 2	A clear discussion of the creation of the characters in the devised piece, supported by a range of relevant examples.	7–8 Marks
	Band 3	An explanation of the creation of some specific aspects of the characters in the devised piece with some supporting suggestions.	5–6 Marks
	Band 4	General comments about the characters and a simple reflection on its characters.	3–4 Marks
	Band 5	Identifies an aspect of character.	1–2 Marks
	Band 6	No creditable response.	0 Marks

Question	Answer	Marks												
11	<p data-bbox="304 248 1286 315">How did you create tension and resolution in the performance of your devised piece?</p> <p data-bbox="304 349 1198 416">As evaluation is not explicit in the question candidates should not be penalised if evaluation is implicit.</p> <table border="1" data-bbox="304 450 1326 1731"> <tbody> <tr> <td data-bbox="304 450 1118 685"> <p data-bbox="320 465 1066 533"><i>Shows a sophisticated practical understanding of tension and resolution</i></p> <ul data-bbox="320 539 1086 674" style="list-style-type: none"> • A comprehensive and detailed discussion of how to create tension and resolution. • Excellent, practical evaluation of the piece with sustained and detailed reference to the devised piece. </td> <td data-bbox="1118 450 1326 685"> <p data-bbox="1134 465 1310 533">Band 1 13–15 Marks</p> </td> </tr> <tr> <td data-bbox="304 685 1118 987"> <p data-bbox="320 701 1054 768"><i>Shows detailed practical understanding of how to create tension and resolution</i></p> <ul data-bbox="320 775 1066 976" style="list-style-type: none"> • An effective discussion of how to create tension and resolution. • Well-formulated practical evaluation of the piece although there may be scope for further refinement; consistent and appropriate references to the devised piece. </td> <td data-bbox="1118 685 1326 987"> <p data-bbox="1134 701 1310 768">Band 2 10–12 Marks</p> </td> </tr> <tr> <td data-bbox="304 987 1118 1189"> <p data-bbox="320 1003 1070 1070"><i>Shows broad understanding of how to create tension and resolution</i></p> <ul data-bbox="320 1077 1062 1178" style="list-style-type: none"> • A competent understanding of how to create tension and resolution • Some evaluation of the devised piece. </td> <td data-bbox="1118 987 1326 1189"> <p data-bbox="1134 1003 1278 1070">Band 3 7–9 Marks</p> </td> </tr> <tr> <td data-bbox="304 1189 1118 1391"> <p data-bbox="320 1205 1078 1272"><i>Shows partial understanding of how to create tension and resolution</i></p> <ul data-bbox="320 1279 1086 1379" style="list-style-type: none"> • A variable understanding of how to create tension and resolution. • An attempt to evaluate the devised piece. </td> <td data-bbox="1118 1189 1326 1391"> <p data-bbox="1134 1205 1278 1272">Band 4 4–6 Marks</p> </td> </tr> <tr> <td data-bbox="304 1391 1118 1626"> <p data-bbox="320 1406 1078 1473"><i>Shows limited understanding of how to create tension and resolution</i></p> <ul data-bbox="320 1480 1094 1615" style="list-style-type: none"> • A narrow understanding of how to create tension and resolution. • Minimal evaluation; 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